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**MUSIC IN THE INTERMEDIATE AND SENIOR DEPARTMENTS  
OF THE CHURCH SCHOOL**

**A thesis**

**Presented to the Faculty of  
the Department of Christian Education  
of Asbury Theological Seminary**

**In Partial Fulfillment  
of the Requirements for the Degree of  
Master of Religious Education**

**by**

**Mary Lucille Johnston**

**1949**

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## CHAPTER I

### THE PROBLEM

(One of the most difficult problems of the Church School of today is that of securing and retaining the interest of the group of young people called adolescents.) The youngest of this group, those of the ages 13 to 18, are to be found in the Intermediate and Senior Departments. This is a group for which music can be of most value. A study of the adolescent's needs, characteristics, and desires, and a study of the emotional and physical effects of music, will reveal just how important a part music has to play in the meeting of these needs, both physically and spiritually. Such a study will enable one to select the music that will produce the desired results. There are many methods which may be used in the Church School in the presentation of this music--methods which will make it interesting enough to attract the adolescent whose attention is difficult to capture. There are methods which are usually associated with a liberalistic presentation of Christianity which are excellent as methods and which can be profitably used for more conservative purposes. Actual materials will be given to exemplify each of the different methods suggested in this thesis.

The need for this subject is made more important by the fact that, although music usually takes up approximately one third<sup>1</sup> of the total time of worship services in general, music is rarely made the subject of any amount of study or of much planning for any individual service. In most instances hymns are haphazardly chosen at the last minute without any regard to coordination with the rest of the program and without any thought of an over-all plan of education in relation to the music and words of the hymns and choir numbers. In general, education in church music is considered unnecessary and irrelevant, without any idea that there can be a close relationship between emotional stability of the church members and their appreciation of or active participation in a program of music. The Church is failing to take advantage of one of its greatest opportunities when it ignores the value of music in establishing an emotionally secure person, both in his relationship with God and with his fellow man.

There are innumerable books presenting methods and materials for worship services; there is much said about the use of music itself in the Church; but there is not much mention made of the methods and materials which may serve

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<sup>1</sup> Joseph H. Ashton, Music in Worship (Boston: The Pilgrim Press, 1943), p. 1.

the promotion of music. This thesis is for the purpose not only of presenting the importance and efficacy of music in the life of the adolescent but to impress upon the reader the importance of giving time to the development of methods that will aid in the presenting of an attractive musical program. Actual stories, poems, dramatizations, and other devices will be quoted so they may be read as their case is presented in order that their connection and effectiveness may be more readily and clearly seen. Space has been given to these specific methods rather than to the most common ones, such as the organization and training of choirs and the compilation of long lists of appropriate hymns because of the already existing wealth of material concerning the latter.

Though the mastering of the use of these methods is necessary, the important thing to be kept constantly in mind is that they are merely methods and not ends in themselves. A more distant objective is the promotion of music because of its power in the lives of individuals. The ultimate objective is the contribution to the development of the Christian individual.

## CHAPTER II

### ADOLESCENT TRAITS

Unlike the youth of primitive civilizations, the young person of the present day passes through a lengthy period of adolescence in which he is gradually oriented to the realities and responsibilities of life. Though the physical changes of this period have always been recognized, they formerly called forth a prompt thrust into the world; today, there have been made extensive studies in order to make possible a good understanding of and a wise guidance of the adolescent through this important period of training and preparation to meet a complex and highly specialized world. Life is no longer simple, and it demands more than a simple preparation.

We turn to the results of these studies for a background for our work with this age group.

#### I. PHYSICAL GROWTH

In the two or three years immediately preceeding the period of adolescence, the child has been in a comparatively stabilized state, so far as physical growth is concerned. He has been approximately the same long enough to be thoroughly familiar with his size, his abilities, and his limitations. All of a sudden legs become longer and clumsiness,

rather than coordinated control, is the result. In general, this happens to girls a year or two earlier than to boys, but it is comforting to the tall adolescent girl and the small adolescent boy to know that these peculiarities will soon be outgrown. Even facial characteristics take on out-of-proportion features for a while during this period.<sup>2</sup> But these, too, will be outgrown. In a group of boys and girls of the age of thirteen, the girls will be more sex-conscious than the boys and will have different interests.

Some of the most significant changes that tend to alter the entire physical appearance of the adolescent are: increasing height and weight, strengthening of muscles, decided development of the sexual organs, decided development of the glandular system, changing voice (more evident in boys), modifying circulatory system, and growing heart, lungs, and other organs. This rapid development of all structures of the body, at independent rates accounts for much adolescent misery and maladjustment, but a maladjustment due to physical disturbances does not necessarily mean an intellectual maladjustment. The former will be outgrown.

By the time they are fifteen years of age (at the close of the Junior High School period), most of the girls

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<sup>2</sup> Luella Cole, Psychology of Adolescence (New York: Farrar and Rinehart, Inc., 1936), p. 20.

and three-fourths of the boys will have reached puberty. The period between the ages of fifteen and seventeen (Senior High School students) is one of continued sexual maturation, but development is more regular than in early adolescence, with its rapid and turbulent changes. There is better muscular control and coordination.

There is a change in voice due to the increase in size of the larynx and the length of the vocal cords. This results in a lowering of pitch in the boy's voice and a change in quality of that of the girl.

## II. MENTAL GROWTH

(There is great mental growth and marked change in attitudes throughout this period. This early adolescent period is more conservative than the later period, however, because the factor of social approval is held to be more important.

Certain peculiar characteristics and attitudes should be recognized in order to understand some aspects of the behavior of the adolescent. Because of a dislike for anything which varies from the accepted behavior of the group, racial prejudice is likely to be present. This attitude may cause a withdrawal from those not socially

acceptable, which prevents acquiring an acquaintance and a knowledge which might produce social or racial tolerance rather than prejudice. New attitudes are formed toward one's fellows and toward life in general. New friendships are made and new interests are acquired. Curiosity leads to the exploration of new fields. The adolescent has become a social being rather than an individualistic junior; and due to this newly acquired gregariousness is an enthusiastic "joiner." There is newly acquired interest in the opposite sex, which may cause great emotional and mental stress. There is a greater interest in personal adornment.

By the age of seventeen, the adolescent has attained full mental capacity.<sup>3</sup> During the senior years (15, 16, and 17), he has been developing into a thinking being and has begun to revel in abstract thinking. No problem is too great to be delved into and discussed. Youth is fond of arguing. (The senior age is a good time to include discussion groups in the program.) The senior is beginning to spend less time in idle daydreaming than he did in the early adolescent period, and often translates dreams into action. At this period the individual is

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<sup>3</sup> Kenneth L. Cober and Luther Stricker, Teaching Seniors, (Philadelphia: The Judson Press, 1940), p. 10.

beginning to think through his own philosophy of life, and this is the best time to lead him into the realization of the one that is Christian.) From the beginning of the adolescent period, the physical senses are becoming more alert and the adolescent can appreciate more deeply aesthetic values, such as obtain in music and art. Adolescents are adventurous, impulsive, and restless. They desire excitement and can not wait for it; they will set out to find it. They are often lonely and feel misunderstood, are very conscious of their shortcomings and failures. This is a good time to present Christ as one who understands. As they try to imitate Christ as hero, Christ can help them to forget themselves in heroic action.

### III. SOCIAL DEVELOPMENT

(The period of early adolescence is the time of greatest conformity to the group. The adolescent has become extremely aware of social pressures and relationships. Anger and fear are emotional reactions to social situations in which he appears at a disadvantage. The desire to be accepted as one of the social group is responsible for attempts at smoking, drinking, exaggeration, sophistication, etc. It is easy for those in early adolescence to take on the standards of the group in



which they find themselves. At this time they should be encouraged to embrace a standard to which they can cling in any situation or group. This will require that they themselves think through the position they wish to take. They are encouraged to think for themselves and to make right decisions during the week at the public school, and will not respond to any church program which does not demand the same exercise of intelligence. They need to be guided in thinking things through for themselves, rather than being expected to accept without question the opinions of others.

This is a period of experimentation in social relationships, and adolescents desire these experiences in situations not dominated by adults. They wish to choose their own companions. If they can be in a "crowd," they will not be always demanding great excitement. They will feel that they are developing socially if they can be in a group listening to the radio, sitting in the yard talking, etc. They like games which require cooperation and teamwork and where complicated rules are enforced.

"Social competency is the average delinquent's sole talent."<sup>4</sup> The wise Christian worker will recognize this

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<sup>4</sup> Cole, op. cit., p. 261.

misused ability, take advantage of the ability, and train the delinquent with this in mind. What is lacking is an outlet in an accepted form for emotional expressions. His environment and lack of opportunity have been responsible for the present forms of expression in a great number of cases. He has not had the opportunity to develop talents which would have allowed him to express his emotions in legitimate ways; e.g., through music and art.

#### IV. EMOTIONAL DEVELOPMENT

"The biological changes have their most profound consequences in the emotional life of the adolescent."<sup>5</sup>  
 (Emotions, in turn, react on the entire system--the digestive system, the secretion of adrenaline, etc. These changes made within the body are the same no matter what the emotion. It is only the intensity of the emotions that varies.<sup>6</sup> The adolescent is already in a state of change or disorganization and even a slight emotion can upset him violently. Due to this and his sensitiveness to social situations, his life may be one of just one emotion after another.)

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<sup>5</sup> Harry Robert Wilson, Music in the High School (New York: Silver Burdett Co., 1941), p. 24.

<sup>6</sup> Cole, op. cit., p. 56.

Factors affecting the emotional life of the adolescent are these: feelings toward the opposite sex, art and beauty, religious fervor, disillusionment in ideals taken for granted, new powers, interests, and desires, new meanings and significances, independence and responsibility, and socialization in general. These may be used as points of contact in securing his interest and allegiance. However, unfortunate situations involving any of these factors may keep the adolescent in constant turmoil. Unless he is able to avoid this turmoil, certain disturbing physical results, or a combination of them, may occur. These are: a ruined digestion, a chronic constipation or diarrhea, a loss of appetite causing loss of weight, a burning up of the reserves of physical vitality, an over-taxed heart, and a state of exhaustion. Knowing these, the teacher or leader can be most helpful at this time. The teacher should avoid arousing the emotions of the pupils by discriminations, humiliations, sarcasm, or unfortunate discipline. He should provide youth with situations in which there will be opportunities for helpful self-expression--harmless ways of working off the emotions through extra-curricular activities, public discussions, and opportunities for social adjustment. He should be able to recognize harmful emotional manifestations. He should give instruction regarding them.

One peculiarity of this age group is that in their hero-worshipping they may acquire a "crush" on a certain teacher or older person. To avoid and painlessly cure such a "crush," the teacher should not show an emotional interest in any particular pupil. He should probably not be alone with any pupil frequently. He should give the pupil things to do--even disagreeable errands--to work off such an emotion or attachment.

#### V. MORAL AND RELIGIOUS DEVELOPMENT

Children define abstract terms such as "honesty" and "truth" in terms of particular instances of their own experiences. (The adolescent, however, can generalize the meanings of these terms and can apply the concepts to new situations. This new "ideal" becomes a guide for his conduct in new situations. This does not, however, nullify the value of teaching the "right" in individual circumstances to children, because "ideals are generalizations of past experiences, used for the purpose of assaying present or future conduct."<sup>7</sup>) His ideals can be controlled and guided, then, by controlling his experiences.

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<sup>7</sup> Ibid., p. 145.

## VI. ABILITY TO LEARN

Since the adolescent has acquired reasoning powers and the ability to "see through" a situation, he is no longer tolerant of rote learning or of anything monotonous. His imagination is developing and will prove useful in motivating him to learn. Knowing how a person learns will enable the teacher to cause the pupil to desire to learn.

A study of learning shows that observation is the process of coming to know objects by the use of the senses. Attention and perception are two steps in this process. Attention explores, perception discovers. There are three stages of attention. First, there is a random sort of attention excited by novelty and change, size, and other unlearned factors. Second, there is a stage of forced attention. This is driven by motives other than those aroused by the object itself. These motives may be fear or self-assertion. Objective interest follows. This interest is spontaneous and is carried along by the object itself.

Obviously, then, we must recognize the existence of the fact that, before interest is fully aroused in any subject matter, there is this stage when attention must be forced by extraneous motives--motives not inherent in the subject matter itself. The danger in allowing children too much freedom is that the third stage of attention, objective interest, is not reached because there is no place for 'forcing.' The tendency is to permit the child to be satisfied with random attention only.

Between the old and the new conceptions of education, there lies a middle ground upon which the teacher may safely stand and bring the best of each viewpoint into every class lesson. Everything which can be learned carries with it certain limitations and demands peculiar to itself. These limitations and demands are essentially disciplinary.

The teacher should avoid the error of assuming that children are capable of reaching the final stage of objective interest without some 'forcing.' This means that she must develop a type of discipline which will help the child after his own random attention is satisfied.<sup>8</sup>

The public school has an advantage over the church school in this matter of "forcing" discussed by Hubbard. The church school cannot use the same methods but must achieve the same results. Since the responsibility for learning is with the pupil and not with the teacher the function of the teacher or leader is to create the interest that will motivate and then provide the necessary guidance. In the church school such purposes as preparation for a program, the rendering of some social service, or personal enjoyment of an appealing inherent beauty may be set before the pupils--through emotional contacts.

When memory work is involved, it must be presented in a manner entirely different than for the junior. Children like repetition and rote, but adolescents detest monotony and isolated details. According to Cole, "If any material to be memorized is so presented as to seem a logical step in gaining a desired end, an adolescent can

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<sup>8</sup> George E. Hubbard, Music Teaching in Elementary Grades (88 Lexington Ave., New York: American Book Company, 1934), p. 4.

be counted on to learn more rapidly than a child."<sup>9</sup> An advantage that the adolescent has over the child is his power to concentrate. The child is easily distracted, but the adolescent often concentrates so thoroughly that he does not notice what is going on around him. An apparent lack of concentration may be due to concentration on something else. In presenting memory work to the adolescent, certain principles should be observed: the memory work must be thoroughly understood; it must be made alive with vivid pictures and an appeal to the imagination; review must be frequent; there must be lapses of time between each review, because the adolescent cannot memorize thoroughly at one sitting; he must learn it thoroughly that it may be permanent; also, the teacher must know it thoroughly.

The purpose of this study of the interests of the adolescent, of his abilities and limitations, and of his learning powers is to create a better understanding of the pupil by the Christian worker who will be using music as a method in the advancement of the Kingdom.

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<sup>9</sup> Cole, op. cit., p. 205.

## CHAPTER III

### THE SOCIAL, PHYSICAL, AND EMOTIONAL EFFECTS OF MUSIC

In choosing church music, two factors must be kept in mind: the nature of the music itself and the associations which the music will create in the mind of the listener. Both of these factors are important, and neither can be overlooked.

Without a doubt there are inherent qualities in music which are responsible for generally accepted classifications of "types" of music. It is true that ". . . the mood induced by a selection is likely to be felt by a large majority of the hearers."<sup>1</sup> Yet, the factors of association and extrinsic connections<sup>2</sup> are so great that the director of church music must recognize their presence and attempt to control the moods and reactions by studying the interests, background, training, and present environment of the listeners and attempting to determine what associations and suggestions might result--what thoughts

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<sup>1</sup> Jacob Kwalwasser, Problems in Public School Music (New York: M. Whitmark and Sons, 1932), p. 144.

<sup>2</sup> James L. Mursell, Principles of Musical Education, (New York: The MacMillan Company, 1937), p. 86.



might be brought forth by the music. An important fact is that music basically appeals to our emotions and feelings, and is, in itself, a poor conveyor of information.<sup>3</sup> Information is one thing which it cannot give. Some authors go so far as to say that the only source of musical feeling are extrinsic. For example, Archibald Davison says:

If music seems to be religious, it is so not because of any religious quality inherent in the music itself, but simply because of its alliance with religious texts and titles, or because it is performed in church.<sup>4</sup>

Peter Lutkin, an outstanding authority on church music, takes the same position:

Fundamentally, music is neither sacred nor secular in itself, but becomes either the one or the other by the manner of treatment and association only.<sup>5</sup>

One must be able to evaluate the power of both the intrinsic and the extrinsic factors of music when choosing music for use in the church.

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<sup>3</sup> Kwalwasser, op. cit., p. 9.

<sup>4</sup> Archibald T. Davison, Protestant Church Music in America (Boston: E. C. Schirmer Music Co., 1933), p. 89.

<sup>5</sup> Peter C. Lutkin, "Music and Religious Inspiration," An Outline of Christianity (New York: Bethlehem Publishers, Inc., Dodd, Mead and Co., Distributors, 1926), IV, 295.

## I. THE SOCIAL EFFECTS OF MUSIC

(Not only does music have a powerful effect on the emotions of the individual, but it develops a sense of group responsibility. (Music is a powerful integrating force. When music is related to some purpose in which unified action is sought, the inspiration which comes from emotions stimulated serves to reinforce thought.<sup>8</sup> When singing hymns together, a group of people are able to express common feelings together. They have the same emotion and are in the same mood. There is a unity of spirit; social solidarity is created.)

## II. THE PHYSICAL EFFECTS OF MUSIC

Feeling and emotion are directly connected with the physical organism. "When we experience emotion, the condition of the entire body changes."<sup>9</sup> Blood pressure, chemical content of blood, rate of breathing, muscular reaction, the rate of heart beat, the digestive apparatus, nervous control, body temperature—all are affected by emotion. Music affects emotions, which in turn affect the

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<sup>8</sup> B. Marion Brooks and Harry A. Brown, Music Education in the Elementary School (New York: American Book Company, 1946), p. 54.

<sup>9</sup> James L. Mursell, Principles of Music Education (New York: The MacMillan Co., 1937), p. 88.

physical body. In fact, the body responds to no other psychic agency to such a great extent as it does to musical sound. ". . . it acts as a direct psychic stimulant, and immediately stirs up within us the authentic source of all feelings. This explains its unique emotional character."<sup>10</sup>

### III. THE EMOTIONAL EFFECTS OF MUSIC

The purpose of music is not just to stimulate the nerves--to produce merely a soulless form of physical energy.<sup>11</sup> Its purpose is on a much higher level. Some authors have outdone themselves in praise of its possibilities.

Music's supreme service is to minister to the spiritual and emotional needs of Man. There are times in life when no language save that of music seems capable of expressing human emotions.<sup>12</sup>

"It is a door opening into the Infinite. It is a medium of communication between spiritual beings. God Himself, speaks to His children through music."<sup>13</sup>

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<sup>10</sup> Satis N. Coleman, Your Child's Music (New York: The John Day Co., 1939), p. 8.

<sup>11</sup> Maus, op. cit., p. 19.

<sup>12</sup> Editorial, "The Supreme Service of Music," The Etude, 63:603, June 1945.

<sup>13</sup> Maus, op. cit., p. 19.

There is a very evident similarity between the effect of music on the emotions and a sense of communion with God.<sup>14</sup> Used properly in church services, the effect of music is to prepare the congregation for worship and to stir devotion and religious response. Music has such a powerful effect on the emotions that it is necessary to select wisely that which is used for hymns. If it is too emotional, it may overshadow the purpose of the words. However, since religion is emotional as well as intellectual, there should be no attempt to eliminate this factor entirely. "It is the feelings which give values to life and the sense of reality."<sup>15</sup> Though much of our modern religion is intellectually clear, it is emotionally feeble, lacks dynamic, and is devoid of spiritual life and the power to lift life. The rationalist can have no ultimate assurance because Christian truths cannot be logically and finally proven. The Christian is sure of them because of his feelings of faith.

"That religion cannot survive without emotion is as much as to say that religion cannot survive without the aid

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<sup>14</sup> Eric Clarke, Music in Everyday Life (New York: W. W. Norton and Company, Inc., 1935), p. 26.

<sup>15</sup> George Walter Piske, The Recovery of Worship (New York: MacMillan Company, 1931), p. 122.

of music.<sup>16</sup> "It is the most effective handmaiden and servant of the church."<sup>17</sup> The church cannot afford to ignore the tremendous power of music, especially in connection with the emotional life. Today so much effort is expended in developing the intellectual life, neglecting the emotional life which is sure to express itself in one way or another, perhaps through undesirable outlets. It is the church's duty to provide worthy avenues for emotional experience, especially for the adolescent who is experiencing a period of emotional upheaval, and music is one of the most practical, most available, and most ennobling means. True, music is not to be an end in itself, even though it may be a refuge for the spirit in times of sorrow, fatigue, and distress, but it is to be one of the means toward a rich, peaceful, and well-rounded life, grounded in God.

It is not strange that the highest musical development has been associated with religion. Faith, if it be real, calls for the deepest and most enduring emotion of the human spirit. Music is an aid to faith because it utters that emotion in forms of beauty which linger in the memory long after they have faded on the ear.<sup>18</sup>

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<sup>16</sup> Fitzgerald S. Parker, The Practice and Experience of Christian Worship (Nashville: Cokesbury Press, 1929), p. 105.

<sup>17</sup> Earl E. Harper, Church Music and Worship (New York: The Abingdon Press, 1924), p. 62.

<sup>18</sup> Henry Van Dyke, "Music as An Aid to Faith," in S. A. Hunter (ed.), Music and Religion (New York Abingdon Press, 1930), p. 23.

The emotions of the adolescent are crying for guidance, development, and expression. A wholesome development of these emotions is one of the most important phases of his education; this is most vital to his happiness. Music can be one of the greatest factors influencing the ideas, moods, and ideals of youth. "No art has a more refining influence on the emotions than music."<sup>19</sup> It tends to raise the mind above the sordid and carnal things of life, and adolescence is the period in which deeper longings and spiritual desires are unfolding and he is seeking that which is beyond the mundane. He is considering the values of life; his ambition is fired. He is at the age of greatest susceptibility, especially to art.

The adolescent has a new perception of a feeling for beauty. Emotional capacities are quickened, there is marked emotional sensitivity, and "music speaks to him with a new voice."<sup>20</sup> "Music is capable of acting as an emotional outlet."<sup>21</sup> This is one of the best reasons for using music as a part of the religious education program.

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<sup>19</sup> Calvin Davis, Junior High School Education (New York: Yonkers-on-Hudson: World Book Company, 1924), p. 270.

<sup>20</sup> James L. Mursell and Mabelle Glenn, The Psychology of School Music Teaching (New York: Silver Burdett Co., 1931), p. 273.

<sup>21</sup> John W. Beattie, Osbourne McGonathy, and Russell V. Morgan, Music in the Junior High School (New York: Silver Burdett Co., 1930), p. 22.

Beattie says that the emotions of the adolescent are

ardent, vivid, dynamic, restless. Like all emotions they compel to action; but uncontrolled, uncoordinated, they may drive the individual into dark and wayward paths as readily as they may lead him to un-dreamed-of heights of emotional exaltation.

It is in connection with this stage of emotional life that music can play a part of untold value. Given no safe and guarded channels for its expression, the emotional nature of the adolescent is likely to exhibit an unstable, explosive tendency. Music by virtue of rhythm, the social organization necessary to its expression, its beautifully ordered form and the purity of its emotional range, legalizes and directs emotional expression through safe and beneficial channels. Through it, feeling can at once vent itself and find itself purified, ennobled, made a thing of beauty.<sup>EE</sup>

The adolescent is spending most of his time preparing for college so that he may be successful and have the "better things of life," but he will be unable to enjoy them unless he begins to learn them in the present. Of course, the most important factor in a happy life is a right relationship to God, but it can be fuller, richer, and more unified with a greater development of the aesthetic senses.

In many instances music is employed merely as a means of preventing unwholesome expressions of emotion. Though this is not the highest aim of music, it is a worthy

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<sup>EE</sup> Beattie, loc. cit.

result to be investigated. A study<sup>23</sup> of two groups of like children (one of which took music lessons and the other did not) revealed that among the music-lesson group, the children were better adjusted with less juvenile conflict. There was more harmony in the families, a feeling of belonging, and unity. There were more emotional tensions causing conflict among the children of the other group. Settlement houses have discovered very few cases of juvenile delinquency among those who took music lessons. The important result of this type of musical experiment is the discovery that emotional states related to music are beneficial, whereas uncontrolled emotional release is often harmful. "For the adolescent of high school age who is in a period of emotional uncertainty, music serves as a healthful physical and emotional release in a world filled with personal and social conflicts."<sup>24</sup>

As has been shown, music affects the physical, emotional, spiritual, and social life of the listener or participant. (The effects are much greater on the person who actually participates.) Music is a stimulant, with no

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<sup>23</sup> Winifred S. Graves, "Music Study Promotes Happy Homes," The Etude, 64:677, December 1946.

<sup>24</sup> Harry Robert Wilson, Music in the High School (New York: Silver Burdett Co., 1941), p. 31.



"hangover"; it can soothe, calm, and relax; it sharpens the senses; it can increase or decrease muscular energy. Music can change undesirable for desirable moods; it can substitute cheer and peace for gloom and worry; it can change the direction of an action started in the mind, especially valuable for children. It stimulates imagination, builds character, gives balance to the individual, and develops self-discipline. "It can lift one 'out of the world' into a spiritual state and bring one back restored, body, mind, and spirit."<sup>25</sup> Music helps one to make social contacts, realize social adjustment, and provides a wholesome interest for leisure time.

Taking for granted the existence of a spiritual part of our lives, the church must utilize every method for developing it. To use music as a means to this end does not demand virtuosity and spectatorship; it demands a music with human values. Mechanism has made for more excellence, but it has caused less participation. In the church, music should not be something external, just performed by others, but personal and experienced.

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<sup>25</sup> Doron K. Antrim, "Music Holds our Emotions," The Etude, 65:465, August, 1947.

## CHAPTER IV

### THE NEED OF THE ADOLESCENT FOR MUSIC

Every person, whether saved or unsaved, has an emotional life which needs directing and satisfying through some legitimate means. The Church would do well to recognize the great part that music can play in its advancement of the Kingdom of God, not only in its work with those still outside the Kingdom, but also with those within its fold. There are various reasons why it is beneficial in work with adolescents. The adolescent is social; he wants to belong to a group. He is emotional; he has a desire to give expression to emotions that stir his entire being, and will express them in some fashion. He is inventive. He likes to manipulate and experiment with tools; musical instruments are a challenge to his ingenuity. He is sentimental; he seeks the admiration of the other sex. He wants prominence in a group that appears in public. He is musical (in practically all cases) and wants to have a part in creating his own music. Keeping in mind these characteristics, we can formulate aims for our programs of the church school: )

1. Gradual freeing of self from childish dependence so as to become an individual personality within the family group.

2. Association and wholesome relationships with members of the opposite sex.

3. Gradual assumption of responsibility for self-support.

4. A point of view upon the world that will unify life and give it meaning.

5. An awareness and understanding of the meaning of a democratic society and its implications for contemporary life.<sup>1</sup>

6. Discovering his personal and vital relationship to God.

Music can be an aid to the realization of these objectives if participation in large groups is emphasized and the type of songs used are those which are mature in content, those that deal with adult human emotions.

The Junior admires physical prowess; the adolescent turns his admiration toward deeds of spiritual courage and high idealism. The adolescent acts on impulses and changes his mind rapidly to the thing seemingly the most exalted and glorious. Saul of Tarsus now becomes more of a hero than David as he slays Goliath.

The characteristics of the period of adolescence are not all difficult and negative ones. These positive

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<sup>1</sup> Harry Robert Wilson, Music in the High School (New York: Silver Burdett Co., 1941), p. 25.

ones are involved: high ideals are sought, difficulties are welcomed, dreams and visions inspire, energy abounds, truth and honesty are foremost, exploration fascinates, great effort is made to achieve, and there is a desire for service.<sup>2</sup>

Materialism tends to consider music and other aesthetics as useless. Intellectualism tends to consider the emotions as illegitimate. However, it is a fact that every phase of life is colored by the emotions. It is the emotions that give us our driving power. Music is most useful in the field of emotions, and those who espouse a warm and personal type of religion should not ignore its power and leave the benefits of its beauty to those of a purely intellectual faith who at the same time deny a relationship between religion and emotions.

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<sup>2</sup> Austen K. DeBlois and Donald R. Gornham, Christian Religious Education (New York: Fleming H. Revell Company, 1939. 230 pp.

## CHAPTER V

### CHOOSING MUSIC FOR THE ADOLESCENT

Worship . . . is something that you do; not something that is done for you. It is something in which you participate, in which you must bear a full part, if it is to mean much of anything to you.

This statement of John Finley Williamson, well-known authority on church music, reveals the fact that our church music, which occupies approximately one-third of any worship service, cannot be on a level above that of our congregation; the congregation must be able to participate in most of it. Hymns should not be used for worship unless they are well known. Of course, the specially-trained choir will be able to sing more difficult music in a more expert fashion, but even its music should be of a type that will be understood and appreciated by those whom they are leading in worship. ". . . just as the capacities and needs and interests vary with the different departments, so must the music be adapted to their varied capacities, needs, and interests."<sup>2</sup> It is necessary to take into consideration such factors as temperament, stage of cultural development, background, and environment of the worshipper.

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<sup>1</sup> Paul Hutchinson, "Let All the People Praise Thee," The Christian Herald, April 1937, p. 19.

<sup>2</sup> Hartshorne, op. cit., p. 16.

Objectives for the use of church music should be taken into consideration.

Luther's success was largely due to the fact that the words and music of his hymns were those that could be understood by the common people. They were such a contrast to the aristocratic trends of the music of the Roman Catholic Church.<sup>3</sup> Rather than having trained church musicians create all the music, he organized choir units to travel from town to town inspiring the people themselves to sing. Before the people learned to do any part singing themselves, they sang in unison, with the choir units carrying the other parts.

In selecting music, both for the choir and the congregation, the director must remember that there are two purposes for both words and music: they are for inspiration, which deals with the emotions and physical response; they are for instruction, which deals with the intellect.

Considering the effects of music on both the emotional and physical being, there is no doubt as to its importance for inspiration for the adolescent. However, it is well to consider here its value for instruction in this

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<sup>3</sup> Albert E. Bailey, The Arts and Religion (New York: The Macmillan Co., 1944), p. 155.

age group. Throughout history, music has been used for this purpose: as for example, many times in the history of the struggles of Israel (Exodus 15:1-19, 21); in combating the heresies of the early Christian church; in the Protestant Reformation (it is said that Luther's music did more to propagate the faith than did his preaching); and in the times of the Wesleys. In the church of the New Testament "psalms and hymns and spiritual songs" were a part of the service. The statement, ". . . when ye come together, everyone of you hath a psalm . . ." (I Corinthians 14:26) indicates that musical productions were considered a part of "admonishing one another" (Colossians 3:16), or of speaking to one another (Ephesians 5:19).<sup>4</sup>

Hymns containing instruction and doctrine contribute to the same end as does a sermon. In fact, these instructions will often be more easily remembered by the adolescent when the words are set to music, acting as an aid to memory.

Hymns should be chosen which are adapted to the interests and the abilities of the adolescent, those hymns which have food for the intellect, and are emotionally

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<sup>4</sup> Lewis J. Sherrill, The Rise of Christian Education (New York: The MacMillan Co., 1944), p. 154.

alive and valid. Hymns should be chosen which have tunes of good musical taste. There is no reason why this type of music cannot accompany words which clearly and unmistakably present the Gospel message. Luther recognized the beauty of the music of the Catholic Church, even though he condemned the words accompanying it. He himself said,

They have much noble music, especially in the abbeys and parish churches, used to adorn most vile, idolatrous words. Therefore we have undressed these lifeless, idolatrous, crazy words, stripping off the noble music, and putting it upon the living and holy Word of God, wherewith to sing, praise, and honor the same, that so the beautiful ornament of music, brought back to its right use, may serve its blessed Maker, and his Christian people.<sup>5</sup>

There can be a guided development of feeling in a worship service by the selection of the sequence of hymns. In presenting this idea in his thesis on church music, Ross Smith says that the first hymns should be of a general nature, rather than bearing on the specific theme of the service; they should be hymns of praise, thanksgiving, and aspiration. Next, there should be hymns of comfort or assurance to meet the inner needs of the people. Lastly there should be hymns of commitment, of consecration, of

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<sup>5</sup> Edward Dickinson, Music in the History of the Western Church (New York: Charles Scribner's Sons, 1902), p. 260.



Christian activity or service--hymns pointing the way--all in keeping with the theme of the service.<sup>6</sup>

In selecting hymns for the adolescent, it is important to remember that he considers himself an adult, is beginning to think about the serious things of life, and is capable of understanding situations of the adult life. His interests have turned from the tangible, mundane things which fill the life of the junior, and he is looking for ideals and goals.

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<sup>6</sup> Ross Smith, "Some Functions of Music in the Methodist Church," (unpublished Master's thesis, Southern Methodist University, Dallas, Texas, 1929), p. 81.

## CHAPTER VI

### DEVICES AND MATERIALS

In order to avoid monotonous and meaningless repetition of a few worn-out hymns, there should be a definite program of education in church music. There are many different devices which may be used and a wealth of material for each method.

#### I. HYMNS

(Before attempting to teach a new hymn to an adolescent group, it is wise to acquaint them, though subconsciously, with the tune by using it as prelude or offertory music several times previous to presenting it for learning. Too, there should be a study of the words by discussions, by the use of stories, pictures, related Scripture passages, and poetry. The music period need not be a lifeless, uninteresting one--one in which hymns are sung mechanically without a thought being given to content or meaning.

Choose the hymn whose words can be understood by the adolescent (considering his experiences)--the hymn whose words are beautiful and worthwhile. Theological

terms in the hymn should be explained. The musical setting should be one that fits the mood of the words, one that has charm and beauty, one that has musical worth, and one that is within the adolescent voice range and is suited to the developing of his vocal abilities (remembering that the changing voice should not be strained). Both the words and the music should be an aid to the spirit of worship, appropriate for the mood and the special theme of the service, personal and inspiring to Christian service.<sup>1</sup>

Some of the hymns that inspire to service are:

O, Master, Let Me Walk With Thee  
 Hark the Voice of Jesus Calling  
 O Jesus, I Have Promised  
 Jesus Calls Us

Some hymns with missionary interest are:

The Whole Wide World For Jesus  
 O Zion Haste, Thy Mission High Fulfilling

Some hymns concerning loyalty to the church and service in it are:

The Church's One Foundation  
 Faith of Our Fathers

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<sup>1</sup> Frank McKibben, Intermediate Method in the Church School (New York: The Abingdon Press, 1926), p. 156.

Other hymns appropriate for this age are:

True-Hearted, Whole-Hearted  
 Onward Christian Soldiers  
 He Leadeth Me  
 Dear Lord and Father of Mankind  
 Beneath the Cross of Jesus  
 At The Cross  
 O Worship the King  
 Fairest Lord Jesus  
 Just As I Am, Thine Own To Be

## II. STORY-TELLING TO ENHANCE HYMNS

(Skillful story-telling is one of the most effective tools of the Christian worker. In the field of church music, it can be used to promote an understanding, an enjoyment of, and a love for hymns in such a way as might otherwise be impossible. Story-telling is so powerful because it touches the heart--it arouses emotions. The listener forgets himself for the moment and identifies himself with the characters. Stories are for all ages, because everyone has a desire for experiences other than his own.

To the casual observer the skilled narrator seems to have almost hypnotic power, so completely do his hearers fall under the sway of his words while listening to a tale. But the secret of his power is in his

ability to make the characters of the story so alive and human that those who hear it live with them and enter into their experiences.<sup>2</sup>

Jesus understood the power of stories and illustrations on a human heart and used them constantly. Before Him, the Hebrews had used the same method to relate as examples the good deeds and the failures of their people. Socrates, Plato, and Confucius used stories to put into concrete form certain truths. Buddah, Mohammed, and other leaders used the method of story-telling for propagation of their doctrines.

Like music, stories touch the emotions, have a universal appeal, are enjoyed by young and old, the cultured and the illiterate.

In selecting stories that will appeal to the adolescent one must consider his interests and select stories along those lines which will affect his actual ethical standards, as well as for the purpose of hymn illustration and promotion of music appreciation. This is an age of high idealism. Spiritual courage means more than physical courage. The latter may be used as a means to the former, however. The adolescent is interested in stories that por-

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<sup>2</sup> Katherine D. Gather, Religious Education Through Story-Telling (New York: The Abingdon Press, 1923), p. 26.

tray "respect for established laws, worthy institutions, and accepted principles, that emphasize self-control, and that teach the higher meaning of love and service."<sup>3</sup> He idolizes those who suffer for righteousness' sake and those who triumph over any physical or material cost. Give him "narratives of souls in conflict, or striving to realize high ideals."<sup>4</sup>

Choose stories that are brief and full of action, have meaning for the age level, have no appended moral application (which would imply a failure of the story), and have a definite unity (only one point emphasized, without too many incidents and details). Not only may Bible stories be used for this purpose, but extra-Biblical materials, both historical and fictional may be used to advantage. Fiction is often used in connection with a hymn, not necessarily to expound the actual words of the hymn, but to arouse an appreciation or enthusiasm for the specific subject, which is then associated with the hymn.

An example of each of these three types of stories ("By His Stripes We Are Healed," a Biblical story to illustrate the hymn, "In The Cross of Christ I Glory";

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<sup>3</sup> Ibid., p. 118.

<sup>4</sup> Ibid., p. 114.

"John of Damascus," and "A Story of Easter in the Eastern Church," historical events to illustrate the hymn, "The Day of Resurrection"; "The Hall of Heroes," fiction to illustrate the hymn, "Marching With the Heroes") follows:

BY HIS STRIPES WE ARE HEALED

(Hymn: In the Cross of Christ I Glory)

It was as Caiaphas predicted. Herod, who lodged in the old palace near the Temple, was flattered because Pilate had remitted the case of Jesus to him, but he made no attempt at judgment. His curiosity was gratified at the sight of Jesus and he asked Him many questions, hoping to stir Him to work a miracle, but Jesus was silent before him. Then Herod grew flippant, and hearing from Pilate's clerk that Jesus claimed to be King of the Jews, he sent for a gorgeous old robe and dressed Jesus in it, mocking Him, and said such laughter ordered the King to be sent back to Pilate.

So the centurion brought Jesus back to the Praetorium. The place was again packed with people and again Pilate came out to the portico. He called the priests and rulers and the leading men in the crowd to the front and there addressed them reasonably, saying,

"You brought this Man before me charged with misleading your people, but when I examined Him I found no ground for the accusations brought against Him. Nor does Herod find Him to blame, for you see he has sent Him back to me. Jesus has done nothing deserving death. I will therefore give Him a slight punishment and release Him."

But the whole multitude burst into a shout:

"Away with this Man! If you release any, release Barabbas."

Pilate called out:

"Barabbas is a robber, but what harm has Jesus done?"

The mob would not listen, but with one accord cried out: "Crucify Him! Crucify Him!"

Pilate could not make his voice heard above the uproar. He stood patient outwardly, but with an ugly look in his eyes, and when at last the noise died away he said, with a bitter sneer:

"Would you have me crucify your King?"

And at that the uproar burst out worse than before, men crying in a fury:

"We want no king but Caesar!"

Then Pilate, enraged, ordered Jesus to be brought into the portico, and Jesus, dressed in Herod's old robe, with His face covered with dust and blood, came forward and stood before the people. He was very tired, for He had been on His feet for hours, and the sight of His white face nearly broke my heart. Pilate looked at Him in pity and, turning with contempt to the mob, said, savagely, "Behold your King!"

There was a storm of outcries and the mob, furious at Pilate's contempt of them, raged and yelled: "Away with Him! He is not our King. Crucify Him! Crucify Him!"

The tumult was beyond control. The guards moved nearer Pilate, but he waved them back and spoke to an attendant, and the man went and quickly returned, bearing a silver bowl and a towel. At Pilate's command he held these up, and the mob, marvelling, fell into silence. Then Pilate, in sight of all the multitude, washed and dried his hands and throwing the towel aside stepped forward and said to the crowd:

"I am innocent of the blood of this just Man. See you to it!"

And with loud shouts of triumph the people replied:

"His blood be on us and on our children."

The judgment seat was brought out again, and taking his seat Pilate delivered Jesus unto death. The centurion, whose duty it was to see the prisoners crucified, asked for the accusation that was put over the heads of the crucified, and the clerk brought Pilate's tablets, and he wrote. The priests crowded round to see what he had written, and Pilate in scorn read to them his writing:

"Jesus of Nazareth, King of the Jews."

Caïaphas remonstrated, saying:

"There is no accusation. People will not understand. Do not write 'King of the Jews,' but, 'He said I am King of the Jews.'"

But Pilate refused, saying, bitterly, "What I have written I have written." Then he gave orders for Barabbas to be released, and went away, and the centurion and his soldiers took Jesus and led him away. . . .

I did not see Jesus scourged. I could not bear it. I went down the gangway and into the courts of the Temple. My soul was numb. There was no feeling left in



me, though I saw each object with such distinctness that they live in my mind to this day. I was still in this palsy when I saw Judas come across the court. He did not seem real to me, but like a figure seen in a dream, but, nevertheless, I called out:

"Judas! Is that you?"

He came nearer and I, still in a dream, said: "What is it, Judas? You look like death."

"Oh, man, can you not see what has happened to me? A door has opened in me and I have seen my own soul. What is there left for me but death? I have told them, yea, in their very sanctuary, that I have sinned, but they do not care. It is not their business, they said. No one cares save Jesus, and I have sent Him to His death. He trusted me, even though He knew I would betray Him. He risked His life and trusted, and I did betray Him."

"That is why I must die. I thought He didn't care, but He cares more than I. I thought He had no passion, and I have seen Him in the midst of it. What is there left for me but death?" And he tore his garment from him and went out.

And then suddenly my palsy left me and I could feel again. These things were really happening. Jesus would soon be dead. Judas was about to die, too, but my one thought was to see Jesus. Rising, distracted, I ran back to the steep stairway to the Antonia, and passing through the groups of waiting people I climbed rapidly to the gateway and entered the courtyard.

The soldiers were bringing Jesus out from the inner yard. They had dressed Him in His own clothes again, and two of them held Him by the arms, supporting Him. The Titulus that hung round His neck said in large white letters, "Jesus of Nazareth, King of the Jews."

Several rough men waited in a corner, and when the centurion called out, asking if there were mates of the prisoners present who would bear their crossbars, two of them came forward and took up the bars of Gamas and Dymas. But Jesus had no mate. So Jesus steadied Himself, holding by the hand of a soldier, and the heavy bar was laid on His back, where His tunic covered the marks of the scourging. . . .

The sun was hot, and the sweat poured down the face of Jesus and He swayed now and then under the weight of the cross. A depression had fallen on the soldiers and they marched in silence and as if reluctantly. When some paces up the street, beyond the stairway,

Jesus stumbled and lurched heavily, and Dysmas called out sharply, "He's not strong enough to carry it." He was not rebuked, but Longinus halted the column and himself adjusted the heavy bar so that it set more easily on the shoulders of Jesus.

A few yards further on Jesus reeled and fell. "Can't you see he's done?" Dysmas cried out. Again no man rebuked him . . . and Longinus looked round for help.

Beside me stood a big Negro who carried two market baskets full of vegetables. His black face and his blood-streaked eyes shone with pity, and when Longinus called to him he stepped forward willingly, but remembering his baskets, he paused and looked hesitatingly at me. I took the baskets from him and he went and lifted up the cross-bar as if it were a toy, and the soldiers, steadying Jesus, went on through the narrow streets and out by the Damascus gate.

Three posts stood ready by the roadside on a hill-ock where all men could see. The prisoners were offered drugged wine, but Jesus would not take it. So stripping Him again to the loin-cloth, they laid Him on the ground and stretching out His arms, they bound them with rope to the cross-bar and nailed His hands to the wood. Afterwards they did the same to the two thieves. When this was done they threw the clothing of the prisoners into a heap and diced for it.

Simon stood beside me with his market baskets. The tears rolled down his black cheeks, and from time to time he wiped them off with the back of his hand.

But the mob that lingered, looking on the agony of the crucified, had no pity, and sneered at Jesus, saying: "He wanted to save others. Let Him save Himself if He is the Son of God."

Dysmas, who hung to the right, had turned his head so that he could see the face of Jesus, and he said, "Do not forget me when you come into your kingdom."

And Jesus, His face drawn with pain, answered:

"This very day when this pain is over, we shall be together again." And the man, comforted, set his lips to endure to the end.

As the day drew on a certain awe seemed to fall upon the crowd, and the mockers went and few were left save friends of Jesus . . . Mary the mother of Jesus, and Mary of Magdala and the other women came and stood close to the crosses and no man ordered them away. Jesus opened His eyes and saw His mother standing there,

and John, who had come up behind the women. He called out the name of John, who came closer, and Jesus said:

"You will take care of her, John?" and John, choked with tears, put his arm round the shoulders of Mary.

Jesus said to His mother:

"He will be your son." His lips were parched and He spoke with difficulty. The women wept aloud, and Longinus, to comfort the women, said, "He will not last long."

A thunderstorm was blowing up from the mountains and the clouds hid the sun. The women stood crying for Jesus and for the thieves, and the centurion leaned on the pike and was silent. Simon and the soldiers were silent, too. For a long time we stayed thus.

Suddenly Jesus opened his eyes and gave a loud cry. The gladness in His voice startled all who heard, for it seemed a shout of victory.

"It is finished," he cried. "Father, into Thy hands I commit My spirit."

And with that cry He died.

The centurion, turning away in awe, gave the pike back to the soldier from whom he had borrowed it. He stood silent for a moment and then said:

"Truly, this Man was a Son of God."

And Simon, the Negro, with a sob gathered up his baskets and went back into the city, but the women, weeping bitterly, stayed by the cross.<sup>5</sup>

#### JOHN OF DAMASCUS

(Author of the hymn, "The Day of Resurrection")

The wonder of this hymn, and the nobility of its author grow more and more impressive as one recalls the grim, remote monastery of Mar Saba in the Wilderness of Judea, where this was written. The loneliness of the inmates, whose chief contact with the outside world was through the wandering Persians or the preying Bedouins, who were a constant menace; the monotony of the monastic life, with its seven daily ser-

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<sup>5</sup> Cynthia Pearl Maus, Christ and the Fine Arts (New York: Harper and Brothers, 1938), p. 412.

vices in the rock-hewn chapels; the wild beasts slinking at the foot of the high walls to be fed by the monks; an occasional visit by a pilgrim or some high official of the Church, the chief break in the dull routine of the lonely life--such was Mar Saba. Yet from within its grim walls have sounded forth hymns that have lived through nearly twelve centuries. They are hymns of confidence, faith and triumphant gladness.

John of Damascus (eighth century) was the last but one of the Fathers of the Greek Church, and is regarded as the greatest poet of that Church. He grew up in Damascus, whence his title, and held civic office there. Dissatisfied with political life, he retired to Mar Saba with his foster brother, Cosmas. Late in life he was ordained priest of the church in Jerusalem. He was a writer of theological works, but is best remembered for his poems, and especially for the two great Easter hymns, "The Day of Resurrection" and "Come ye Faithful, Raise the Strain."

For over eleven hundred years vast numbers of Greek hymns lay buried in the sixteen Greek Service books of the Eastern Church. Of the five thousand quarto pages, about four thousand contained hymns and religious poetry, printed in prose form, and therefore all the more difficult to decipher and translate. These were unearthed and translated by Dr. Neale in 1862.<sup>6</sup>

#### A STORY OF EASTER IN THE EASTERN CHURCH

Easter has always been the preeminent Festival of the Greek Church. In Athens on the evening before Easter there was always a solemn service held in the Greek Church. After the service, as the hour of midnight approached, the Archbishop and his priests, and the King and the Queen, left the church and took their places upon a raised platform outside. Thousands of people with unlighted tapers gathered expectantly around the platform while the priests chanted softly.

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<sup>6</sup> H. Augustine Smith, Lyric Religion (New York: Fleming H. Revell Co., 1931), p. 387.

When the sound of cannon announced the hour of midnight, the Archbishop raised the Cross and exclaimed exultantly, "Christos Anesti," "Christ is risen," which was echoed and reechoed while a burst of light sped through the crowd from newly lighted tapers. Men clasped each other's hands and rejoiced as if some great joy had suddenly come to them. Bands played, and rockets answered from neighboring hills while many voices were raised in the words of this hymn of victory."<sup>7</sup>

### THE HALL OF HEROES

(Hymn: Marching With the Heroes)

On an elevation far back from the busy streets of a city stood a massive building whose architecture suggested a Grecian temple. Above the building the dome seemed to reach the very clouds. There was a wide entrance, approached by a long flight of steps, at the top of which stood a man.

"Will you tell me what this building is?" I inquired.

"This is the Hall of Heroes. Would you like to see the interior?" replied the guide.

Following him, I found myself in the center of a spacious hall, lighted with the afternoon sun as it filtered through the stained-glass windows. When my guide spoke, his voice echoed along the walls like the notes of a cathedral organ. "Here we enshrine," said he, "the memories of all heroes. Many famous ones are here, but there are others who are unknown outside their own neighborhood. We welcome the least along with the greatest."

There was a large book in the center of the room and when I asked about it, the guide said, "That is the Book of Life. Would you like to see your page?"

"Oh, no," I hastened to reply, "I do not care to see the record of my deeds."

"Come, you must see the building." The guide led me to the stairs over which were written the words,

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<sup>7</sup> Ibid., p. 388.

"How glorious it is to die for one's country!" Over the door in letters of gold I read, "Heroes of War." As I walked along the aisles I saw many familiar names: Leonidas who fell at Thermopylae, Horatius at the bridge, Nelson with his armless sleeve, Gordon without a weapon, Washington, and Robert E. Lee. Thinking of the sacrifice of so many men, my guide said, "Some day the nations of the world will learn to live together as neighbors, loving one another as children of one Father. Let us go to the next floor."

Mounting the stairs, I saw these words inscribed, "There is a path that the eye of the eagle hath not seen," and over the door were carved the words, "Heroes of the Lonely Way." "In this room," continued the guide, "are the pioneers of all ages who have pushed their way through the wilderness to settle new country. They have scaled mountain heights, crossed deserts, sailed unknown oceans, and charted strange places. Here are adventurers, such as Columbus, Magellan, Balboa, LaSalle, and others whose discoveries have meant more to the world than all the conquests of the sword."

I would have lingered in this room, but my guide led me to the next floor. Over an open door I read the inscription, "Heroes of Truth." Among the vast throng who had stood for the truth, the guide pointed out Socrates with the cup of hemlock in his hand, Stephen suffering martyrdom, Martin Luther nailing the thesis on the door of the church, and Pasteur with his test tubes. The room fascinated me, but the guide led me to another flight of stairs over which were the words, "Greater love hath no man than this, that a man lay down his life for his friends." He stood aside that I might read the words over the door, "Heroes of Love."

I realized that we were now in the dome of the building. At first the light was of such brilliance that I could not distinguish the figures. After a time I saw a young child in his mother's arms; then, I saw a strong young man with clear eyes and thoughtful brow. He it was who taught the multitude, healed the sick, brought sight to the blind and comfort to the sorrowing. Finally I saw him as he hung upon the cross.

Growing accustomed to the light, I realized that this room was the fullest of all, for the walls, stretching away in the distance, left no space unill-

led. I began to distinguish faces--there were Livingston, Lincoln, John G. Paton, Judson, Florence Nightingale, Edith Cavell, and countless others. I was irresistably drawn to the figure of Christ. Standing there with my eyes fastened upon the hero of all heroes, I caught a distant strain of music, growing louder and louder, until it filled the entire building. The familiar hymn, "Marching With the Heroes," was being sung, and it was coming from every floor of the building.

I felt that I could stand it no longer; so I fled from the room with the music still ringing in my ears. When I stopped, my guide at my side said in a calm voice, "You will be in our building some day."

"I, a hero?" I stammered.

"Why not?" he asked.

As I looked into his eyes I saw that his face bore a strange resemblance to the face of Christ. He inquired, "On which floor would you like for us to prepare a room for you?"

Before I could reply the vision had vanished. What would you have said?<sup>8</sup>

### (III. PICTURES TO ILLUSTRATE HYMNS)

Art is not merely a superfluous appendage of culture; it is a necessity.

We are so accustomed to thinking of beauty as merely decorative and ornamental that we forget that beauty is a moral necessity. God wrought beauty into the structure of the universe. Beauty is the highest form of righteousness. Beauty and truth are not separated in God's world, and they ought not to be in human thought. God, who gave as much care to painting a lily as to forming the eternal hills, joined truth and beauty in holy union; and what God has joined together, man ought not attempt to put asunder, because beauty has a moral value for truth.

This universal love of beauty is one of the resources of human life that Christianity ought to per-

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<sup>8</sup> Maus, op. cit., p. 641.

vade with its spirit and claim as its own. It is to this instinctive love of the beautiful that the artist makes his appeal, and gets, therefore, a wider hearing for the truth he presents in this universally loved form.<sup>9</sup>

Besides this aesthetic value of satisfying a moral need, is the fact that a work of art renders a subject more vivid than word pictures, promotes a better understanding, and puts it in a form in which it will be better and longer remembered. The sense impression is greater; and hence, of greater teaching value. Then, combining a picture with music doubles the strength of that impression. Economically, it takes less time to teach through the eye than through the ear.

Often a hymn is related to a work of art, and in the explanation of the art, the meaning of the words of the hymn are made more clear and appealing to the emotions. Following is a story which may be effectively used to accompany a work of art, which may also be used as a chalk talk on the subject:

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<sup>9</sup> Maus, op. cit., p. 8.



# SOORD'S, THE LOST SHEEP

(Gospel Hymn: The Ninety and Nine)

Most pictures of the Good Shepherd portray him as a nice-looking, well-dressed man gently holding a lamb in his arms. However, in real life, shepherding was a rough job. In the shepherds' country you see

the rough jacket made of a fleece turned wool side in; the bare, bronzed bosom; the bare legs scratched with thorns; rough shoes of rawhide; the great club of oak with its knot on the end, heavy enough to fell a bear; the high-stepping stride and the muscles like steel that endure the tramps over rocky country, the fearless eye that can face danger alone; and you often see a lamb in the strong arms. Such is the person Jesus had in mind when he said, "I am the Good Shepherd."

It is that kind of shepherd that Alfred Soord has painted for us in his "The Lost Sheep." No shepherd would have deliberately led his flock to a wild rock-ribbed, thorn-infested mountain steep like this one pictured by Soord. Perhaps the sheep herself is responsible for the situation in which she finds herself. Too much self-confidence; too adventuresome a spirit; ignorance of the precipices and of the danger of the eagles circling high and waiting for her to die; or it may have been an unconscious wandering away from the shepherd's protecting care that has brought this lonely, unprotected sheep to this steep mountain precipice. Whatever the cause, here she is clinging helplessly and hopelessly to the edge of nothing, with the night and a storm shutting in and the hungry eagles circling nearer and nearer to their unfortunate prey.

Into this desperate situation comes the good shepherd, to which Jesus likened Himself, seeking to save that which was lost and ready to die. As he digs the point of his shepherd's crook into the mountain's rocky side to sustain him while he reaches with the

other outstretched arm for his lost sheep we feel a will and strength like unto the will and strength of the Master Shepherd of the race, who came "to seek and to save that which was lost" and who is not willing that "even the least of these shall perish."

We feel that Soord has caught the spirit of Jesus' teaching. He soul, however poor, unfortunate or lost in degradation and sin, is beyond the outreach of Christ's shepherding love. Was it not for this purpose that He left the sheepfold of His heavenly Father to reside for a while with men that they might know something of what the loving heart of God is like? Our Christ is a seeking Shepherd. He came, "not to call the righteous who need no repentance"; but to provide a way by which men and women lost in sorrow, suffering, and sin might find again the sure-footed path of pure, virtuous, high-minded living.

As we gaze at this picture we feel the struggle of the lost man and woman, the heart-break of the slave-driven, the sorrow of the under-privileged, the desperation of the sinner who feels that now not even God knows or cares what is to become of him. And as this good shepherd gathers this lost sheep to his bosom, we too feel as if we would like to say, as Luke portrays Jesus saying, "Rejoice with me, for I have found my sheep that was lost."<sup>10</sup>

Another instance of a work of art being effectively used to illustrate a hymn is with

#### HUNT'S, THE LIGHT OF THE WORLD

(Hymn: O Jesus, Thou Art Standing)

"Behold, I stand at the door and knock: If any man hear my voice and open the door, I will come in to him, and will sup with him, and he with Me."

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<sup>10</sup> Mans, op. cit., p. 204.

There is in this picture a mystery of color and a blending of light and shade that move the soul to devotion and worship. It is evangelistic in its appeal. It portrays the moment when human destiny hangs in the balance, when Divine Love patiently waits upon human reluctance. Here is the perpetual issue between heaven and earth--choice. Here is the continual challenge of Christ to men. Here we see the ever-present appeal of love to lethargy. It is a call to decision done in oil and color.

On this canvas Holman Hunt has portrayed the door of the human heart, barred with nails and hinges rusty. It is knitted and bound to the stanchions by creeping ivy. A bat, a creature of the night, hovers near. The threshold is overgrown with brambles and wild grass. Jesus approaches in the night-time. He is garbed as a prophet, priest, and king. The white robe denotes His prophetic office, the breastplate His priesthood, and the crown of gold intertwined with thorns proclaims His royalty.

He brings a twofold light. The lantern in His hand represents the light of conscience. It reveals sin. Its fire is red and fierce. Within its radiance fall the door, the weeds, an apple--a symbol of man's first sin. The other light is from Christ's face. It proclaims the hope of salvation. It is an illumination both subdued and sublime. His expression is as appealing as the tenderness of God. Thus He stands at the door of each and every man's heart, asking admittance.

O Jesus, Thou art standing  
Outside the fast-closed door;  
In lowly patience waiting  
To pass the threshold o'er:

Shame on us, Christian brethren,  
His name and sign we bear,  
Oh, shame, thrice shame upon us  
To keep Him standing there.

When Jesus dined with Zacchaeus something wonderful came into the life of that despised publican as a result of that visit. His whole attitude toward life and property changed because Jesus came into his heart.

When Jesus sat at Simon's banquet, something happened. Ere the meal was ended such words were spoken to Simon as he had never heard before. Something happened to a woman also when Mary Magdalene, the harlot, washed His feet as He reclined at the table and wiped them with her lovely hair.

Jesus was welcomed into the home of Lazarus, Mary, and Martha, and they yielded to Him their love and devotion and received in return "that better part that passeth not away" with the years.

Even the good man who furnished Him an upper room for the Passover feast discovered shortly that His guest had become the host, for that supper sacrament and the room marked the birthplace of the Christian Church.

And even today, as in the long ago, when Jesus enters into human life something wonderful happens. He has power to sanctify each room, to beautify each activity, to glorify each duty, and to turn the water of our commonplace experiences into the wine of spiritual refreshment and enjoyment.

The message of this wonderful painting is--

There's a stranger at the door,  
Let Him in,  
He has been there oft before,  
Let Him in.

Let Him in ere He is gone,  
Let Him in, the Holy One,  
Jesus Christ, the Father's Son,  
Let Him in.<sup>11</sup>

Alice Bays gives some additional information concerning the interpretation of the picture:

" . . . there is something . . . significant about the door--there is no latchstring. It cannot be opened from without. There is only one way to enter--it must be opened from within.

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<sup>11</sup> Maus, op. cit., p. 622.

Jesus is wearing the white robe of the prophet, around his shoulders is the mantle of the priest, and upon his head, the crown of gold. The artist is showing Christ in his office of prophet, priest, and king. There are two crowns upon his head--one, an eternal crown, placed there by his Father, signifying his right to rule; the other, a crown of thorns, placed there by his enemies as a token of hate and a badge of suffering. However, the thorns have lost their sharpness, having put forth leaves, showing that love conquers hate.

There are three lights in the picture. The light of conscience, carried by Christ, reveals sin as it shines upon the weeds and the door which has long been closed. The second light comes from the background in the first faint rays of the dawn of the new day, representing the dawn of a new life that comes when Christ enters. The third light is the light about the head of Christ, representing the abundant life which he brings.

When the picture first appeared there were some who objected to the lantern in the hand of Christ. They asked, "Why should the Light of the World go around carrying a lantern?" The artist is trying to bring to our attention the fact that when Christ enters a human heart, he not only throws light upon sin, but he brings new life when the door of the heart is opened and he is allowed to enter.

This painting has had the greatest effect of any painting of recent times. There is the same appeal to every generation. Christ is standing at the door of the heart of each one of us seeking admittance. There is tenderness and love shown in the expression of his face. He is knocking patiently, but he will not batter down the door. Traveling by night he has reached the door by dawn in order that we may fare forth with him in time to see the loveliness of the day breaking. Although the journey may bring hardship, suffering or danger, it will also bring companionship with Christ. Will we open the door, accepting the new life which he offers, or will we refuse to open it and miss the companionship with Him?<sup>12</sup>

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<sup>12</sup> Alice A. Bays, Worship Programs in the Fine Arts (New York: Abingdon-Cokesbury Press, 1940), p. 88.

This picture, "The Light of the World," along with other works of art on the same subject, may be thrown on a screen or a wall with slides as the hymn progresses:

Stanza One, first half: "Behold, I stand at the Door," Overbeck.

Stanza One, second half: "Christ Knocking at the Door," Schonherr.

Stanza Two, first half: "Ecce Homo," guido Reni

Stanza Two, second half: "Christ Knocking at the Door," Hofmann.

Stanza Three, first half: "Christ on Calvary," Makacsy

Stanza Three, second half: "Light of the World," Hunt.<sup>13</sup>

In selecting pictures to strengthen impressions received in the presentations of hymn tunes and their words, consideration must be given to the interests and needs of the adolescent and use the same standards of judgment as in selecting stories. Use good prints and mount them on cardboard and shellac them, or they may be framed, one frame holding several. Colored pictures are better than black and white or sepia. Cather, in Religious Education Through Story-Telling, suggests a list of pictures appropriate for adolescent work:

Esther Before Ahasuerus--H. Baugkmair  
St. Peter and St. John--Durer  
St. John in Patmos--Baugkmair  
Aimeon and Lazarus--Durer

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<sup>13</sup> Smith, op. cit., p. 294.

Jesus Teaching in the Temple--Van den Eckhout  
 The Entombment--Rembrandt  
 The Resurrection--Rembrandt  
 The Ascension--Rembrandt  
 Moses with Aaron and the Prophets--Cranach the Elder  
 St. Peter and St. Paul--Rubens  
 Christ and the Penitents--Rubens  
 St. Cecilia--Raphael  
 Christ and the Magdalen--Correggio  
 Christ Disputing With the Doctors--Paolo Veronese  
 Jesus and the Centurion of Capernaum--Paolo Veronese  
 John the Baptist--Memling  
 St. Barbara--Palma Vecchio  
 The Last Communion of St. Jerome--Domenichino  
 The Transfiguration--Raphael  
 Christ's Entry into Jerusalem--Ploekhorst  
 The Last Supper--Leonardo da Vinci  
 Christ in Gethsemane--Hofmann  
 Christ Before Pilate--Munkacsy  
 Descent from the Cross--Rubens  
 The Holy Women at the Tomb--Ploekhorst  
 Peter and John Running to the Sepulcher--Burnard  
 Christ With Martha and Mary--Le Sueur  
 Marriage at Cana--Rottenhammer  
 Christ and the Woman of Samaria--Kauffman  
 Jairus' Daughter--Von Keller  
 St. Jerome in the Desert--Cosima Tura  
 Christ Appearing to Mary Magdalen After His Resurrec-  
 tion--Titian  
 Samson and Delilah--Andrea Mantegna  
 Mary Magdalen Laying Aside Her Jewels--Paolo Veronese  
 Christ Presented by Pilate to the People--Correggio  
 Isaac and Rebecca--Claude Lorraine  
 Embarkation of the Queen of Sheba--Lorraine  
 Moses Receiving the Law on Mt. Sinai--Cosimo Roselli  
 Worship of the Golden Calf--Cosimo Roselli  
 Christ's Temptation--Botticelli  
 Vocation of Peter and Andrew--Ghirlandajo  
 Sermon on the Mount--Roselli  
 Christ Giving the Keys to Peter--Perugino  
 The Last Supper--Roselli  
 Frescoes of the Prophets--Michael Angelo (Jeremiah,  
 Ezekiel, Joel, Zacharias, Isaiah, Daniel, Jonah)  
 Jacob and Rachel at the Well (fresco)--Raphael  
 Moses Receiving the Tables of the Law (fresco)--Raphael  
 The Adoration of the Golden Calf (fresco)--Raphael

Moses Breaks the Tables (fresco)--Raphael  
 The Queen of Sheba (fresco)--Raphael  
 Christ (sculpture)--Michael Angelo  
 Vision of Ezekiel--Raphael  
 The Light of the World--Holman Hunt  
 Jephtha--Sir John Millais  
 Christ the Consoler--Limmerman<sup>14</sup>

#### IV. SCRIPTURE IN CONNECTION WITH HYMNS

Scripture selections can profitably be used in connection with a hymn, both to vivify the hymn and to promote an appreciation of the Scripture. The selections used in the illustration of a hymn should have some point of contact with the actual life experiences of the adolescent in order to carry out the primary purpose of its use. Some appropriate selections for this purpose are: the parables of the lost sheep, coin and son (Luke 15); the feeding of the sheep and the lambs (John 21); the Great Commission (Matthew 28:16-20); service in God's Kingdom (Matthew 25: 34-40); a life of service (Romans 12); Matthew forsaking his worldly calling; Peter's ministry and imprisonment; Saul's conversion and trips, his martyrdom in Rome; the Suffering Servant (Isaiah 53).

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<sup>14</sup> Gather, op. cit., p. 201.



## V. POETRY TO ENLARGE ON HYMN SUBJECTS

Poetry is most appropriate for use in connection with a program to promote an appreciation and understanding of hymns. The adolescent has new emotions and is just beginning to realize his appreciation of beauty and will readily embrace personalized poetry. Poems should not be chosen, however, just because they happen to fit the chosen theme. They should not be vague or indefinite or speak of experiences of which the intermediate knows nothing. They should embody his desires, longings, and ambitions.

A good example of the combination of Scripture and poetry with a hymn is seen in a Lenten Meditation arranged by Dr. H. Augustine Smith to accompany the hymn, "O Jesus, Thou Art Standing," and Holman Hunt's, "The Light of the World":

The Minister:

"And I saw in the midst of the candlesticks one like unto a son of man, clothed with a garment down to the foot, and girt about at the breasts with golden girdle. And his head and his hair were white as white wool, white as snow; and his eyes were as a flame of fire; and his voice as the voice of many waters. And he said, 'Fear not, I am the first and the last and the living One; and I was dead, and behold, I am alive forevermore, and I have the keys of death and of Hades.

"Behold, I stand at the door and knock; if any man hear my voice and open the door, I will come in to him, and will sup with him, and he with me." (Revelation 1:13-15, 17-19; 3:20)

Solo (Contralto):

O Jesus, thou art standing  
Outside the fast-closed door,  
In lowly patience waiting  
To pass the threshold o'er.

Congregation:

Shame on us, Christian brothers,  
His name and sign we bear,  
O shame, thrice shame upon us,  
To keep him standing there.

Minister:

Open the door with shame if ye have sinned;  
If ye be sorry, open it with sighs.  
Albeit the place be bare for poverty,  
And comfortless for lack of plenishing,  
Be not abashed for that, but open it,  
And take him in that comes to sup with thee:  
'Behold,' he saith, 'I stand at the door and knock!'  
--Jean Ingelow

Solo:

O Jesus, thou art knocking;  
And lo! that hand is scarred,  
And thorns thy brow encircle,  
And tears thy face have marred.

Congregation(singing):

"For God so loved the world, that he gave his only begotten Son, that whosoever believeth on him should not perish, but have eternal life."

Minister:

Speak then, O rich and strong;  
Open, O happy young, ere the hand  
Or him that knocks, wearied at last, forbear;  
The patient foot its thankless quest refrain,  
The wounded heart forevermore withdraw.

--Jean Ingelow

Solo:

O Jesus, thou art pleading  
In accents meek and low,  
'I died for you, my children,  
And will ye treat me so?'

Congregation:

O Lord, with shame and sorrow,  
We open now the door;  
Dear Saviour, enter, enter  
And leave us nevermore!<sup>15</sup>

## VI. DRAMATIZATIONS TO PORTRAY HYMNS

The dramatic instinct should not be overlooked in utilizing every possible interest of the adolescent age group as a means to the ultimate end of the total Religious Education program. During this period, especially the latter part, there is great desire to put on dramatic entertainments.<sup>16</sup> In the field of church music, dramatization can be used to great advantage in portraying the meanings of the words of hymns.

Three types of dramatization used quite often in the Church School are: the pantomime, the pageant, and candlelighting ceremonies. Following are examples of each of these, each illustrating a hymn:

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<sup>15</sup> Smith, op. cit., p. 293.

<sup>16</sup> James V. Thompson, Handbook for Workers With Young People (New York: The Abingdon Press, 1922), p. 66.

## PANTOMIME

(Hymn: In the Cross of Christ I Glory)

Fix a large cross at center back. Place back of it an elevation on which the Spirit of the Cross may stand.

Lighting:

First Stanza: Light amber throughout.

Second Stanza: Darkening through red to deep lavender.

Third Stanza: Specially placed light turned on by the suppliant at the word "light."

Fourth Stanza: White growing brighter through to end.

Characters and Costumes:

1. The suppliant in lavender; being careful to avoid connotations of angels, Greek maidens, etc.
2. The Spirit of the Cross. In white.
3. Symbolic Figure for Woes of Life. Draped in deep purple. Black crepe over shoulder.

Action: Hymn is played through. During the playing the Spirit of the Cross takes her place back of the Cross.

First Stanza: Suppliant enters. Kneels before the Cross. End of the stanza finds her arms lifted, indicating exultation.

Second Stanza: Suppliant gradually relaxes and sinks to floor. Lowest point at close of stanza. Figure No. 3 enters, places black cape on suppliant. She vainly attempts to raise her arms in prayer as before.

Third Stanza: Spirit of the Cross leaves her position, comes down, removes black cape and lets it fall to the floor. Suppliant begins to show joy.

Fourth Stanza: Suppliant very gradually raises arms again. She has been sitting low. Now she rises to knee position. Spirit of the Cross takes position again. Fulllest light, highest position, by the end of the last stanza.

Played through again: (Or partly) Lights out. Characters exeunt.<sup>17</sup>

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<sup>17</sup> Smith, op. cit., p. 176.

## PAGEANT

(Hymn: Watchman, Tell Us of the Night)

(Setting: The ordinary pulpit platform of the church auditorium. Dim lights--brighter light on pulpit Bible.)

I. A PANTOMIME: The Minister

(Soft organ music, "Lead Kindly Light" and "Guide Me, O Thou Great Jehovah." During the music Minister enters, goes at once to pulpit Bible, turns pages of Old Testament, as though searching, sometimes slowly, sometimes rapidly. His face, in reflected light from pulpit lamp and Bible, should express perplexity, hope, joy and disappointment.)

II. READING: The Minister:

(Soft organ music in minor key)

How doth the city sit solitary, that was full of people! She is become a widow, that was great among the nations!

She that was a princess among the provinces is become tributary!

--Lamentations 1:1

Is it nothing to you, all ye that pass by? Behold, and see, if there be any sorrow like unto my sorrow.

Wherewith Jehovah hath afflicted me in the day of his fierce anger.

--Lamentations 1:12

Bring no more vain oblations . . . I cannot away with iniquity and the solemn meeting.

Yea, when ye make many prayers, I will not hear: your hands are full of blood.

Wash you, make you clean, put away the evil of your doings from before mine eyes: cease to do evil, learn to do well; seek justice, relieve the oppressed, judge the fatherless, plead for the widow.

--Isaiah 1:13, 15, 16, 17.

Distant Choir--"Sanctus"--"Holy, Holy, Holy."

The Minister:

Woe is me! for I am undone! because I am a man of unclean lips, and I dwell in the midst of a people of un-

clean lips; for mine eyes have seen the king, Jehovah  
of hosts.  
--Isaiah 6:5.

Distant Male Quartet:

"Though your sins be as scarlet, they shall be as  
white as snow," (Minister stands with head bowed over  
open Bible during one stanza of quartet hymn.)

### III. THE FIRST QUESTION AND RESPONSE

A voice from the Darkness (from rear of church or  
side room):

Watchman, what of the night?

Watchman, what of the night?

--Isaiah 21:11.

The Minister (starts in surprise--listens intently,  
turns pages of Bible eagerly and replies):

The morning cometh . . . if you will inquire, inquire  
ye.  
--Isaiah 21:12.

The people that walked in darkness have seen a great  
light; they that dwelt in the land of the shadow of  
death, upon them hath the light shined.

--Isaiah 9:2

(Platform lights grow a little brighter, revealing a  
group of children--Primary and Junior ages--at left.)

### IV. THE SECOND QUESTION AND RESPONSE.

The children (singing):

"Watchman, tell us of the night

What its signs of promise are?"

The Minister (singing):

"Traveler o'er yon mountain height,

See that glory-beaming star!"

There shall come forth a star out of Jacob and a  
sceptre shall rise out of Israel. (From a stereopti-  
con in the rear of the church a star slide, somewhat  
dim, is thrown on the wall above the minister or at  
his right, remaining stationary during Third Question  
and Response.)

## V. THE THIRD QUESTION AND RESPONSE.

The Children:

"Watchman, doth its beauteous ray  
Aught of joy or hope foretell?"

The Minister:

"Traveler, yes, it brings the day,  
Promised day of Israel."

I, Jesus, have sent mine angel to testify unto you  
these things . . . I am the root and the offspring of  
David, the bright, morning star.

--Revelation 22:16.

## VI. THE QUESTIONS OF YOUTH.

(Enter group of young people down side aisle, singing):

"Watchman, tell us of the night,  
Higher yet that star ascends."  
(Star grows brighter, higher on wall.)

The Minister:

"Traveler, blessedness and light  
Peace and truth its course portends."

Peace I leave with you, my peace, I give unto you.  
--John 14:27.

I am the way, and the truth, and the life.  
--John 14:6

Ye shall know the truth and the truth shall make you  
free.

## VII. THE FIFTH QUESTION AND RESPONSE.

Young people:

"Watchman, will its beam alone  
Gild the spot that gave them birth?"

The Minister:

"Traveler, ages are its own  
See, it bursts o'er all the earth."

Distant Choir:

"The Morning Light is Breaking" (One stanza)

The Minister:

And it shall come to pass in that day, that the root of Jesse, that standeth for an ensign of the peoples, unto him shall the nations seek; and his resting place shall be glorious.

--Isaiah 11:10.

#### VIII. THE QUESTIONS OF MANHOOD.

(Group of men, down center aisle, singing:)

"Watchman, tell us of the night  
For the morning seems to dawn."

(Platform flooded with rosy light which shines on faces of men.)

The Minister:

I am the light of the world. He that followeth me shall not walk in the darkness, but shall have the light of life.

--John 8:12

(Sings):

"Travelers, darkness takes its flight,  
Doubt and terror are withdrawn."

Men:

"Watchman, let thy wandering cease,  
Hie thee to thy quiet home."

The Minister:

Unto us a child is born, unto us a son is given, and the government shall be upon his shoulders, and his name shall be called Wonderful, Counsellor, Mighty God, Everlasting Father, Prince of Peace.

(Sings):

"Traveler, lo, the Prince of Peace,  
Lo, the Son of God is come!"

(Organ music of triumphant type as Choir enters and children, youth and manhood group themselves around the Minister and the Bible. Star slide, now amber, is slowly lowered and enlarged until it shines full on the entire group on platform.)



Pulpit light elevated, or white spot light from rear, illumines--The Angel--center rear.)

The Angel sings The Birthday of a King--Heidlinger, with entire group singing the chorus.

Prayer and Benediction by the Minister or, led by group on platform, entire congregation joins in "Joy to the World" or "O Come, All Ye Faithful."

Prayer and Benediction.<sup>18</sup>

#### A CANDLELIGHTING CEREMONY

(Hymn: The Day of Resurrection)

With the church in semi-darkness, the minister, in clerical robe, mounts the steps of the pulpit or chancel, bearing a cross, and followed by a quartet in choir robes, each bearing a white unlighted candle. During this processional, the chorus choir sings some setting of "De Profundis."

' Out of the depths have I cried unto thee, O Lord:  
Lord, hear my voice.  
O let thine ears consider well the voice of my  
complaint.  
I wait for the Lord, my soul doth wait for him;  
in his word is my trust.  
My soul waiteth for the Lord more than they that  
watch for the morning!'

At the close of the chorus, enter from the side a young man in choir robe, bearing a white lighted candle, at which moment the minister lifts high the Cross and speaks in triumphant tone: "Christos Anesti!" "Christ is Risen!" First the quartet, then the choir, taking up the words, repeat them in joyous unison. Instantly the young man with the candle hands it to the minister, receiving from him the cross. The minister lights the candles of the quartet, who in turn light the candles of the choir, during which action the organist plays "Christ the Lord is risen today" to

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<sup>18</sup> Ibid., p. 428.

"Organ." A brief prayer of thanksgiving for the victory of Easter is offered, followed by a processional of minister, quartet, and choir to the space in the center aisle in front of the chancel. The congregation, previously supplied with tapers, now come forward, in order of sitting, and light their tapers and return to their places, remaining standing. The organ continues playing until all chandles are lighted; when the entire congregation unite in singing "The Day of Resurrection," gradually elevating candles through the three stanzas. As the last note of the hymn are reached, the church lights come on and the candles are extinguished.

The service may then proceed to the sermon; or, if this dramatic setting follows the sermon, the choir will lead down the center aisle and out the main doors, as a Recessional, the minister pronouncing the benediction from the vestibule.<sup>19</sup>

## VII. SELECTED VERSES FROM VARIOUS HYMNS

Besides using materials about hymns, very effective combinations of verses from various hymns themselves may be chosen to fit any occasion. As an example, verses from hymns of consecration have been arranged in a service of dedication:

Leader:

"Christ wants the best! He in far-off ages  
Once claimed the firstling of the flock, the finest  
of the wheat;

And still he asks his own with gentlest pleading  
To lay their highest hopes and brightest talents at  
his feet.

Though he will not refuse the feeblest, humblest love,  
He asks that of our stores we give to him the best we  
have."

Hymn (Tune--All Saints New):

"O Jesus, Prince of life and truth,  
Beneath thy banner bright,  
We dedicate our strength and youth  
To battle for the right;  
We give our lives with glad intent  
To serve the world and thee,  
To die, to suffer and be spent  
To set our brothers free."

Youth's Commitment to Service:

We believe in the work to which Jesus Christ devoted his life. We desire to commit ourselves to the tasks which were to him of supreme importance: to preach the gospel to the poor; to bind up the broken-hearted; to set at liberty them that are bruised; to comfort those who mourn, to give them beauty for ashes, the garment of praise for the spirit of heaviness; that they may be called trees of righteousness, the planting of the Lord, that he may be glorified.

The vision lures us forth into the field of religious service, the place, for us, of all places most high and holy.

Hymn (Tune--All Saints New):

"In serried ranks, with fearless tread,  
O Captain of us all,  
Thy glory on our banners shed,  
We answer to thy call;  
And where the fiercest battles press  
Against the hosts of sin,  
To rescue those in dire distress  
We gladly enter in."

Leader:

Remember the words of the Lord Jesus:  
Ye have not chosen me, but I have chosen you, and ordained you,  
That ye should go and bring forth fruit, and that your fruit should remain;  
That whatsoever ye shall ask of the Father in my name, he may give it you.

Choir (Tune--Elmhurst):

"Send thou, O Lord, to every place  
Swift messengers before thy face,  
The heralds of thy wondrous grace,  
Where thou, thyself, wilt come."

Send men whose eyes have seen the King,  
Men in whose ears his sweet words ring;  
Send such thy lost ones home to bring;  
Send them where thou wilt come."

**Youth's Consecration:**

"Send me, O Lord, I ask not how, or where,  
To those who on this earth, called by thy name,  
Have never found thee 'neath the grinding care  
Of mine, or wood, or field, or furnace flame.  
Lead me to those in south, or west, or north,  
Who need thee most; the vision sends me forth;  
I pledge my life to thee, to them, and here."

**Hymn (Tune--All Saints New):**

"O thou who dost the vision send,  
And gives to each his task,  
And with the task, sufficient strength,  
Show us thy will, we ask;  
Give us a conscience bold and good,  
Give us a purpose true,  
That it may be our highest joy,  
Our Father's work to do."<sup>20</sup>

**VIII. NOVEL SUBJECTS FOR HYMN-STUDY PROGRAMS**

It is well to take advantage of the adolescent's desire for variety and novelty. Interesting studies may be made of various types of hymns or of hymns originating in certain periods, of authors, etc.:

**Ten Youthful Hymn-Writers:**

"Behold a Stranger at the door," Joseph Grigg, 10 years of age.

"Jesus, and shall it ever be," Joseph Grigg, 10 years of age.

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<sup>20</sup> Ibid., p. 288.

- "Let us with a gladsome mind," John Milton, 15 years of age.  
 "Work, for the night is coming," Anna L. Coghill, 18 years of age.  
 "Then marshaled on the nightly plain," Henry K. White, 19 years of age.  
 "O where are kings and empires now?" Arthur C. Cox, 21 years of age.  
 "My faith looks up to thee," Ray Palmer, 22 years of age.  
 "Come thou Fount of every blessing," Robert Robinson, 23 years of age.  
 "I would be true," Howard A. Walter, 23 years of age.  
 "My Country, 'tis of thee," Samuel F. Smith, 24 years of age.  
 "The Church's one foundation," Samuel J. Stone, 26 years of age.<sup>21</sup>

Twenty Women Hymn Writers and Their Hymns:

- Mary, Mother of Christ--The Magnificat  
 A Benedictine Abbess--"Jesus, the very thought of thee"  
 Cecil Frances Alexander--"Jesus calls us o'er the tumult"  
 Sarah Flower Adams--"Nearer, my God, to thee"  
 Katharine Lee Bates--"O, beautiful for spacious skies"  
 Anna L. Coghill--"Work, for the night is coming"  
 Elizabeth Clephane--"Beneath the cross of Jesus"  
 Charlotte Elliott--"Just as I am, without one plea"  
 Emily Elliott--"Thou didst leave thy throne"  
 Katherine Hankay--"I love to tell the story"  
 Annie Sherwood Hanks--"I need thee every hour"  
 Frances Ridley Havergal--"Take my life and let it be"  
 Julia Ward Howe--"Mine eyes have seen the glory"  
 Mary A. Lathbury--"Day is dying in the west"  
 Jeannine Luke--"I think when I read that sweet story"  
 Adelaide Anne Procter--"My God, I thank thee who hast made"  
 Harriet Beecher Stowe--"Still, still with thee"  
 Mary Ann Thompson--"O, Zion haste, thy mission high fulfilling"  
 Dorothy Ann Thrupp--"Saviour, like a Shepherd lead us"  
 Anna L. Waring--"In heavenly love abiding"<sup>22</sup>

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<sup>21</sup> Ibid., p. 227.

<sup>22</sup> Ibid., p. 12.

The Life of Christ in Hymns and Carols:

Prophecy--"Hail to the Lord's anointed"  
 Nativity--"Hark, the herald angels sing"  
 Epiphany--"Brightest and best of the sons"  
 Boyhood--"O, Master workman of the race"  
 The Call of the Disciples--"Jesus calls us o'er the  
 tumult"  
 The Ministry of Healing--"Thine arm, O Lord, in days  
 of old"  
 The Ministry of Teaching--"Thou didst teach the throng-  
 ing people"  
 The Ministry of Comfort--"When the Lord of love was  
 here"  
 Master and Disciples--"In the hour of trial"  
 The Parables--"Love for all and can it be"  
 Going up to Jerusalem--"Ride on, ride on, in majesty"  
 The Last Supper--"Break thou the bread of life"  
 Gethsemane--"'Tis midnight and on Olive's brow"  
 Tragedy and Triumph--"When I survey the wondrous cross"  
 Easter Morning--"Christ the Lord is risen today"  
 Easter Evening--"Breaths on me, breath of God"  
 The Ascension--"Look, ye saints, the sight is glorious"  
 The Missionary Christ--"Christ for the world we sing"<sup>23</sup>

Classic works in the hymnal:

Hymn: "The Spacious Firmament On High"

Hymn Tune: "Creation"

Origin: Haydn's "The Heavens Are Telling" from "The Crea-  
 tion"



Hymn: "God Bless All The Workers"

Hymn Tune: "St. Albans"

Origin: Haydn's 53rd Symphony, second movement



Hymn: "Come, My Soul, Thou Must Be Waking"

Hymn Tune: "Haydn"

Origin: Haydn's 93rd Symphony, first movement



Hymn: "The Strife is O'er, The Battle Done"

Hymn Tune: "Victory"

Origin: Palestrina's "Gloria Patri et Villo"



Hymn: "Fight The Good Fight With All Thy Might"  
 Hymn Tune: "Mozart"  
 Origin: Mozart's "Kyrie" for the Twelfth Mass



Hymn: "O Could I Speak The Matchless Worth"  
 Hymn Tune: "Ariel"  
 Origin: Mozart's "The Magic Flute"



Hymn: "I Know That My Redeemer Lives"  
 Hymn Tune: "Bradford"  
 Origin: Handel's "Messiah"





Hymn: "Joyful, Joyful, We Adore Thee"

Hymn Tune: "Hymn To Joy"

Origin: Beethoven's Ninth Symphony



Hymn: "My Jesus, As Thou Wilt"

Hymn Tune: "Jewett"

Origin: Von Weber's Overture to "Der Freischuetz"



Hymn: "Still, Still With Thee"

Hymn Tune: "Consolation"

Origin: Mendelssohn's "Songs Without Words", No. 3, Book 2



Hymn: "O Master, Let Me Walk With Thee"

Hymn Tune: "Canonbury"

Origin: Schumann's "Nachtstück," Opus 23, No. 4



## CHAPTER VII

### SUMMARY

Coordination of all the foregoing elements (stories, pictures, Scripture, poetry, dramatizations, chalk-talks, slides, candle-lightings, etc.) make available widely varied and interesting programs for the advancement of interest in an understanding of hymns among adolescents.

Unless hymns are understood and appreciated, there is a great danger of mechanical and monotonous repetition. As has been shown, if the characteristics and needs of adolescents are taken into consideration, and if the effects of music are controlled through an understanding of its power, music can be one of the most effective agents contributing to the adolescents' acceptance of the Gospel.)

The use of music demands study and planning as much as does any other element of a worship service. To present this need and to present a variety in methods for the use of music for the glory of God in the Intermediate and Senior Departments of the Church School has been the purpose of this thesis.

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